

MAR 30 1922

©CIL 17697 C

T I T L E P A G E

" I CAN EXPLAIN "

By: Edgar Franklin

Photoplay of 5 reels

Adapted by Edgar Franklin

Directed by Geo. D. Baker

Distributed by Metro Pictures Corporation U.S.A.
for S-L Pictures (Arthur Sawyer & Herbert Lubin)

MAR 30 1922

©CIL 17697

GARETH HUGHES IN I CAN EXPLAIN

T H E C A S T

JIMMY BERRY	GARETH HUGHES
BETTY CARSON	BARTINE BURKETT
DOROTHY DAWSON	GRACE DARMOND
HOWARD DAWSON	HERBERT HAYES
WILL POTTER	VICTOR POTEL
UNCLE HENRY	NELSON MCDOWELL
JUAN PEDRO VISTUANO GARDEZ ..	EDWARD WALLOCK
MIGUEL	ALBERT BREIG
GENERAL HUERA	HARRY LORAIN
CARMENCITA GARDEZ	TINA MODOTTI
LOPEZ	SYDNEY DALBROOK
EL PAVOR	STANTON HECK
REV. MR. CLARK	WILLIAM BROWN

A George D. Baker production for S-L (Arthur Sawyer and Herbert Lubin) Pictures; distributed by Metro Pictures Corporation. From Edgar Franklin's story in the Argosy-All Story Magazine. Photographed by Rudolph Bergquist. Art Direction by E. J. Shulter.

.....

Jimmy Berry is junior partner in the flourishing firm of Dawson & Berry with offices in New York and a factory in Wallington, where the two partners live -- Dawson with his wife, Dorothy, and Berry at a rooming house. The latter wants to marry Betty Carson, but he must first obtain the consent of her uncle, Henry Mason.

Dorothy, wishing to surprise her husband, who is about to open a branch of the business in South America, by putting \$40,000.00 of her own money into it to build a warehouse, takes Berry into her confidence to aid her in the deal.

Their secret meetings start town gossip and Dawson, insanely jealous, threatens divorce. Gossip of the affair reaches the ears of Betty's uncle and he forbids her to see Berry.

Later the same night Berry, unable to sleep, goes to the factory to do some work. There in the office he finds Dorothy. Dawson has followed her and another stormy scene takes place. Dawson accuses his partner of attempting to break up his home. Unreasonable to the extreme, Dawson declares that Berry must leave town the next morning to take charge of the New York office or he will go to Betty Carson and tell her of the whole affair.

Berry goes to New York and late the same afternoon Dawson arrives. He compels Berry to leave for South America with him that same night. Upon their arrival at the South American port a health inspector comes aboard the ship and insists upon examining everyone on board. There is a fever epidemic prevalent in the city. Dawson is amazed to see his wife led from a cabin and he again accuses Berry and his wife of secret arrangements.

Senor Gardez, a prominent South American importer -- the man who has promised to aid in establishing the new branch-- comes aboard with the inspecting party. Seeing the actions of Dawson towards his wife, Gardez has Dawson arrested for insulting the lady. He does not know that they are husband and wife. Dawson is placed in prison, while Gardez, recognizing Berry, having met him in New York, invites him and Dorothy, thinking that she is his wife, to be his guests at his home.

Explanations follow rapidly and Dawson is released, only to blame Berry for his predicament. At dinner that night they are introduced to General Huera, a big importer and distributor, and Senorita Carmencita Gardez.

During the night Berry, after bribing one of the servants, is taken to a motor launch, the owner of which agrees to take him to another city some distance away. They are ready to leave when Dorothy appears. She is also running away. They are captured, brought back to Gardez's house, where the latter

suggests a duel to take place the next morning between Berry and Dawson. In this encounter Berry wounds Dawson.

Berry again takes French leave, this time via motor car, but he is kidnaped and taken to the camp of an outlaw known as El Pavor. Berry fights the whole gang, sets himself up as chief, and orders Dawson brought to him at once, after learning that it is he and Huera who had arranged his being spirited away. Instead of Dawson it is Dorothy who is brought to him. Another attempt is successful and Dawson is captured. He tells Berry that the whole army is after him.

Forsaking Dorothy and her husband, Berry makes his escape. He returns to Wallington just in time to save Betty from being married to the man whom her uncle has chosen for her husband. The junior partner takes the place of the bridegroom and he and Betty are married. Dorothy and Dawson arrive home safely and the firm of Dawson & Berry once more resumes its tranquil existence.

METRO PICTURES SERVICE, Inc.

916 G STREET, N. W.

WASHINGTON, D. C.

DISTRIBUTORS OF
METRO PICTURES
AND
SCREEN CLASSICS, INC.
PRODUCTIONS



PHONE MAIN 1628

DISTRIBUTORS OF
NAZIMOVA
PRODUCTIONS
©CIL 17696

MAR 30 1922

REQUEST FOR RETURN OF COPYRIGHT DEPOSITS

Dated At Washington D. C.

~~February 25th~~ 1922
March 13th

Register of Copyrights,
Library of Congress
Washington D. C.

Dear Sir:

The undersigned claimant of copyright in the work herein named,
deposited in the Copyright Office and duly registered for copyright
protection, requests the return to him under the provisions of sections
59 and 60 of the Act. of March 4, 1909, of one or both of the deposited
copies of the 2 prints (5 reels each) of Viola Dana in

entitled GLASS HOUSES

March 13th

deposited in the Copyright office on ~~February 25th~~ 1922 and registered
under Class Xc, No. ©CIL 17696

If this request can be granted you are asked and authorized to
send the said copy or copies to me at the following address:

Metro Pictures Corporation

916 G. Street N. W., Washington D. C.

10 Copies Returned
APR 1 1922
Delivered in person

Signed.....
Claimant of Copyright
BRANCH MANAGER

W. L. Sumner
O.K. - G.F.T.
APR - 1 '22

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress